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IN THE CLASSICAL WEEKLY 641 I referred to a discussion, in the Harvard Alumni Bulletin for May, of the present tendencies in classical study. This discussion seems to have roused a good deal of interest among Harvard men, for several letters have been received by the editor and another editorial notice has ensued. In the issue of October 16, 1912, Dr. J. Remsen Bishop of Detroit, who is well known to classical circles by various articles on Classics as well as by the recent edition of Cicero of which he is one of the authors, waxes most bitter about the present attitude of classical professors, "whose gods are Ritschl and his kind" and who "have established a tribe of Latin professors with a shibboleth to single out for extermination all who do not hold with them". He continues "Till men who want to, and can talk Latin, think Latin, quote Latin and make their students want to live Latin in their class displace the gerund grinders and archaeologists we shall not see Latin revive". This attack rouses a Harvard graduate student, Mr. S. B. Luce, to come to the defence of the Harvard classical faculty (October 30, 1912), with whom, he claims, Mr. Bishop has completely lost touch. These men, he says, can and do every thing that Mr. Bishop claims they should do. He affirms that he would never have returned to Harvard for graduate work had he not had his intense love for Classics instilled into him by his undergraduate teachers. Mr. Luce also vigorously upholds the value of archaeology against Mr. Bishop. He asserts that some knowledge of how the Greeks actually lived is necessary if students are to live in the Greek atmosphere while reading the Greek classics. He further maintains that vase-paintings are indispensable "in order to make your pupils see how the Greeks lived". He claims that the decrease in the number of men taking Latin lies not at the door of the members of the faculty but "of the majority of the public high schools, which, by discontinuing Greek in their curricula, discourage men from taking up the further study of classics in college". The editorial on this letter points out that a hundred years ago not merely all undergraduates were required to speak Latin while in the yard, but at the inauguration of the Medical Institution of the University "Presi-

dent Willard spoke wholly in Latin and the two new medical professors made their inaugural addresses in the same language; nor did they thereby, so far as is apparent, display any surprising accomplishment". The writer then asks: "Now if the men of so recent a past could use Latin for such purposes, why is the capacity even to read Latin prose so rare a gift to-day, and that among men who have studied the language four, five, or six years?" Aye, theres' the rub! In the issue of November 27, Mr. Eugene A. Hecker adds his contribution. We know Mr. Hecker through his excellent little book on the Teaching of Latin (see THE CLASSICAL WEEKLY 3.233-234). He starts his communication with the astounding admission: "I believe that both Greek and Latin must eventually yield to the Zeitgeist, as the old order changeth, yielding place to new; and it seems unlikely that the world will be much worse in consequence". He thinks, however, that Latin might be made a more efficient instrument than it is. He says:

The Freshman reads Livy, Horace and a few other poets, and two plays of Terence. His knowledge is therefore limited to the period of the Republic. He gets no acquaintance with the tremendous change that the Empire wrought during the first three centuries after Christ. The rise and progress of Christianity and the development of Roman Law, the two aspects most pertinent to our modern life, receive no attention. The freshman is also not going to know that the legal rights of women during the Empire became practically equal to those of men, that the laws on slavery grew much more humane than they were in the South before our Civil War, that society was remarkably modern in its social life, and the like.

These phenomena may be studied in extracts from writers in whom the elegance and majesty of the Latin tongue suffer no diminution. Twenty judiciously chosen pages from Quintilian will convince the reader that much of modern pedagogy is quite ancient. Pliny the Younger in ten letters will prove himself a typical Bostonian. Seneca is a keen social-service worker (in theory). Petronius depicts slum life as well as the *nouveaux riches*. Suetonius represents Town Topics. Juvenal and Persius are a moral tonic, in spite of their exaggerations. St. Augustine's Confessions and the City of God are interesting pictures of Christian life, though he wrote at a fairly late date. Finally the Commentaries of Gaius not only present the fundamentals of Roman law in lucid and elegant

Latin, but they are not equalled as an approach to a scientific method in the study of legal distinctions.

This discussion has been very interesting as showing that the lovers of classical study are thinking. It constitutes one of our strongest claims to respectful consideration that no other body of teachers is so thoroughly conscientious as to the value of their subject and their duty to the present and coming generations. But that is largely due to this very study which so many deride.

G. L.

MANTUAN ECHOES

A Dialogue

Philodoxus. What a well-chosen spot, Professor! The slow stream winding among uncertain valleys, the mild ridges with here and there a rift for prospect or breeze, and at the farthest turn the sheer granite rising like a natural *memento mori*.

Professor. My dear chap, I thought you were a doctor.

Philodoxus. And so forbidden from further trespassing in the airy realms of neglected song. You know I never can forget those days in the Vergil class; and you brought instantly to mind old Anchises in a retired valley counting the ages, thinking of illustrious descendants, and wondering when the hour of the long-awaited visit should arrive. I never cared a fig for poetry until I read Vergil with you, sir, and they say that Keats, too, first came under its spell at the wand of the Roman magician. I always had an idea that the poets were afar from everyday life; while on the contrary even in my professional routine old sets of phrases seem absolutely and perfectly adapted to certain scenes or aspects of my life. What I got from Latin I wouldn't give up for three times the science I might at that time have had. We owed a lot to you. But don't the pupils ever get on your nerves?

Professor. Not if my nerves are healthily out of the way. Without infinite patience with young people's defects, ignorances, beliefs, and humors, one has no more right to be a teacher than you to be a doctor refusing to be called out at night.

Philodoxus. You read the same lines so often that I should think you would get bored by this time.

Professor. Even if Vergil were an obvious, not a subtle, poet, every discerning teacher knows by experience that no two classes are the same. The degrees of intelligence (or stupidity) are beyond calculation. Only one class could contain the lad who cornered me with grave doubt upon the reported placation of three-headed Cerberus with one lone cake! Only another could contain eighteen out of twenty who had never heard of Dives and Lazarus—and that, too, making all allowances for the Unread Book.

Philodoxus. Yet you must admit that Vergil is far from the reach of most of them.

Professor. And from me, too; nevertheless, there has never been a class that did not genuinely like him. The heroism of Aeneas, the perjury of Sinon, the silly credulity of the Trojans, the profound but uncertain treatment of human immortality in the sixth Aeneid, the trickery in the foot-race furnish topics for the liveliest discussion and debate. Some of the music oozes into the soul in scanning, and a performance like

Monstrum horrendum, informe, ingens, cui lumen ademptum

is a revelation of art to the young American. Even if Vergil used the decoration of baffling allusion less frequently, his condensed style would teach you an early respect.

Philodoxus. The mean joy he has in using words you think you know in ways which only experienced travelers could guess proved the worst trait for me.

Professor. In that test the magician proves himself, because for a moment you see one thing and in another moment lo! another is before your sight. This unworldly skill in the multiple personality of the single word won him in the Middle Ages a renown he would have smiled rarely over in dreamy Naples. You can never study the familiar gems without uncovering a new beauty and pronouncing the latest message the dominant message. The suggestive force is often merely picturesque, as in the saucer wine-cups, *spumantia cymbia*, shaped like real boats that toss the foam before them. When he speaks of the contending boats swimming with taut strength, *rostris tridentibus*, you actually behold them biting the liquid plain with their beaks. With equal fitness in the Sixth Book, when he mentions those who in the flesh have descended into the lower world and returned, he characterizes them in these words, *quos . . . ardens ad aethera virtus*—(I confess the verb has escaped me, but the meaning is 'lifted' or 'carried up'); here the 'burning virtue' is a hint of the sublime theory which he is about to develop, the theory which makes us all a piece of the divine ether whither we aspire as the eager flame. And an expression such as *insinuat pavor* in a flash reveals the serpentine cunning of fear passing through the souls of all who saw the priest and his sons conquered by the actual serpents. And so on to infinity.

Philodoxus. I should like to have met Vergil with enough frequency to have had the shy fellow confide to me how he arranged his days and hammered out his golden verse.

Professor. You would not have liked him, the dark man with a dyspeptic headache when making a full day of it as he says,

parere se versus modo atque ritu ursino,

for, while the keynote of his own as of his hero's life is summed up in

quidquid erit, superanda omnis fortuna ferendo est,
and, while he was a gentle, patient spirit, he was, I dare say, quite a bear even when he was licking his cubs into shape. They must have been days full of the artist's hesitancy, discouragement, doubt. How many a time he longed for the Lucretian abandon, less needed in the reflective than in the epic poem. The fierce joy of the wedded word and vision was never his; all his gems were the slow, stubborn products of industry, of desperate repetition, of merciless self-criticism. Two salient results mark the poem. No matter what he says, he is always symmetrical. When he has a theme suited to his peculiar ability, the form shows itself more clearly symmetrical, however, as in the moaning music of the metamorphosis of Cynus:

namque ferunt luctu Cynum Phaethontis amati,
populeas inter frondes umbramque sororum
dum canit et maestum musa solatur amorem,
canentem molli pluma duxisse senectam
linquentem terras et sidera voce sequentem.

Compare these few lovely lines with Ovid's diffuse physical treatment. The other result of which I spoke is the handsome, unathletic hero Aeneas. A better planned hero never played at reality. He is always loyal to heaven, kin, or country—*pius* without a flaw. But Vergil projects himself as an imagined man of health into the domains of battle-shout, of disaster and acclaim and so, when his hero weeps, he weeps not the scalding tears of rebellious Achilles but the tepid tears of an indisposed, demonstrative Italian.

Philodoxus. He certainly never licked Aeneas into shape.

Professor. Of course not. When Aeneas is represented deaf to the entreaties of his Rutulian foes and butchers them, you miss the touch of truth, you are sure that Vergil himself suspected this affected cruelty. From the passive Aeneas of the first half of the poem, who would guess the aggressive founder of empire of the second half?

Philodoxus. How could Dido have been charmed with such a fellow?

Professor. A maiden whose fate violently set her in the midst of a wild country might easily have fallen in love with him; a widow never. No woman fit to be queen and worthy of respect for judgment could have failed to note that a hero with eyes so intent on fate as to bear placidly the loss of beloved Creusa would surrender a second wife with equanimity if fate demanded.

Philodoxus. How can we in the face of all this explain the evident devotion of his followers?

Professor. He was perfectly sympathetic, tender, solicitous. The joy, not less than the adversity, of

others moved him to kindly thoughts and deeds. Again, Vergil had to reverse the whole body of tradition to make the new kind of hero embodied in Aeneas acceptable. Heroes gain their renown in one great leap to death and it is hard to keep the heroic alive in the conception of a patient, modest, dutiful man living everyday virtues with colonists for companions. The poet also contended with a philosophic ideal, with the creation of a hero built purely on Stoic lines with little human fallibility and none of the irrational spontaneity which we condemn lovingly because we are confident of its truth to life. He was the deified Roman.

Philodoxus. Does Turnus atone for the defective Aeneas?

Professor. In creating interest, yes, but artistically Aeneas perfectly fits the scheme. His desertion of Dido was heroic because determined by an end in which his personal preference would have imperiled the birth of a nation.

Philodoxus. Well, he was a pig, by your leave, just the same. He should have thought of his destiny earlier in the game. He always gives me a distinct qualm, the great man, the loyal Aeneas, as he is called with supreme irony to the last. And I always chuckle that he told Anna many a tale he never told Dido and I don't wonder at the legend that Anna followed him to Italy. He would have made an impeccable Sultan.

Professor. You are young and nothing but a sad Saxon. In these matters, given reason and a Saxon, and the criticism of a work of art would make old Sphinx Khafra's countenance one rippling smile.

Philodoxus. Yet I shall rise again and in time throw other unerring mudballs at loyal Aeneas.

Professor. Let so much have been said, in the words of the Father of History. Whatever we miss in the hero on the human side is doubly repaid us in the vividness of descriptions. Vergil was a master of that secret of entrancing description before which we all are questioning children. I mean that kind of personification which renders natural objects human, palpably human. The power answers to that primitive instinct which the wise men call animism. If things move, a will is behind that movement. Before Vergil introduces buried Ence-ladus we hear about us *pulsataque saxa . . . fractas voces*, rocks sea-lashed until they shrieked with pain. Then follows a picture of the Titanic deviltry which all Sicily sees trembling like a scared little girl. In the same way Spenser takes "sky-threatening towers" from *minantur in caelum scopuli*. This variously active device is present on every page of Vergil; and I know only two modern writers who wield it with the same easy mastery and charm, Victor Cherbuliez and our own Kipling.

Philodoxus. Still the habit leads to horrible Harpies and Atlas of the drooling chin!

Professor. Yes, but these must not spoil the total effect any more than pines in northern Africa or fallen leaves in Val d'Arno.

Philodoxus. There you hit another trick of poets which wearies me as much as our own professional masking of ailments in bedizened Latin.

Professor. In Greek lyrics allusion was, I think, often a parade of learning; in Latin, however, where the very structure of the language forbade rich compounding of words, we may with better grace forgive the indulgence in allusion. In Milton it seems at times an unwarranted pose and deserves the chill it engenders. You know poets are granted the opulent broidery of thought. We are not to reason the need; we should allow them 'more than nature needs' and prohibit scientists from wearing the 'poorest thing superfluous'. Luxuries of sound of which we can only guess after years have done their worst to despoil the feast are quite appropriate to the state of these royal entertainers. Some say that Keats tried to elicit the secret of his immediate favorite in those

Spenserian vowels that elope with ease,
and contend that he had a system of vowel-variation. Why didn't you spend three years, my dear Philo, upon this speculation and secure a Ph.D. forsooth?

Philodoxus. I don't relish the fling when I think how narrowly I escaped that bait.

Professor. They are not all bad, those shapely-fashioned doctors, and they say neat things every now and then. I like the purple spots in theses where their imaginations take wing. One fellow in impressing again the mystery of sounds reminds us that consonants are sound-stoppers, barriers limiting the territories of vowels, the gentle instigators of collision among syllables. Each sound we utter is the center of a sphere and each day we listen to the real music of the spheres.

Philodoxus. You used to say that you liked the sixth Aeneid best of all? Have you changed your view?

Professor. No, I hold to the conviction that it is most representative. All Vergil's resources, so varied and so beautiful, are here most movingly displayed. As I said before, Vergil's art is inestimable. The very vagueness, mist, uncertainty of the approach to the realms of Dis gives you the sensation of groping among the mysteries and the alarms of darkness. Then, too, when a shade or apparition eludes the human clasp, Vergil appears not only to describe the insubstantial nature of the spirit but to suggest the absolution from once familiar ways of human affection. In the omission of detail he is likewise masterly, as in the Third Book the unfinished *quem tibi iam Troia* tells the eager Andromache that Creusa was no longer. An equally noteworthy phrase renders the flight and anxiety of Aeneas a passing picture before our eyes, that

of little Iulus following his father *non passibus aequis*, and shows us the kindly observation of the quiet, studious bachelor poet.

Philodoxus. That love of youth, and child-life, too, is characteristic of the man and fits well the most truly pathetic of poets. In all his work the yearning of a great general love for his fellows haunts you. The pleading of Anchises to the unborn Caesar and Pompey seems a very personal cry of weariness and regret at the needless ugliness of war, and, fortunately for his renown, that cry found a national echo. He becomes, while he writes, sensitive and pitying as a woman. His attitude on evil borders on the apology of a mother: the soul fails not from inherent defect so much as from outside contagion, and therefore merits the large mercy of a purgatory.

Professor. His choice of ideal lives, spirits worthy of the snow-white fillet, declares itself quite as tender as it is strong:

hic manus ob patriam pugnando vulnera passi,
quique sacerdotes casti, dum vita manebat,
quique pii vates et Phoebæ digna locuti,
inventas aut qui vitam excoluere per artis,
quique sui memores alios fecere merendo.

All in all these are to me the noblest lines Vergil wrote. No ancient poet rose to a greater moral elevation than he in this moving roll of the worthies of all time, the souls whose sum of life has been spent for other than selfish ends. And had he been living this moment to give expression to our work as a nation among nations, what verses more fitting than these?

tu regere imperio populos, Romane, memento
(hae tibi erunt artes), pacisque imponere morem,
parcere subiectis et debellare superbos.

Philodoxus. And all these various moods and aspirations he manages to put into one meter. Yet are they enough to justify his rank as a poet?

Professor. A single lovely strain justifies the fame of the robin or the song-sparrow. In two lines of description Dante is unsurpassed even by his master and guide. At the beginning of the sun's mounting with those stars that were with him
quando l'amor divino

Mosse da prima quelle cosa belle,

you share the gliding of primal motion, you aid at the startling birth of time.

Philodoxus. Arnold supports you in that dictum, I think.

Professor. I think his single line "touchstone" of real poetry simple, scientific, economical. Tell me what lines of poetry impress you most and we shall know whether or not it is profitable to discuss poets at all.

Philodoxus. Have you ever visited Italy?

Professor. Yes, on your way to Brindisi, you change cars at bustling Foggia where old Diomed

founded Arpi, and on your way to Greece the gulls
fleck and animate almost every space of sky and
sea, swaying, swooping, rising in the sunshine till
life and dreams grow one picture you never forget.
Of this tender boy-dreamer among his northern
hills I love to think oftenest. As a friend of mine
rimes it:

A mere pale boy, who, watching docile sheep
On mead and easy upland o'er and o'er,
Wove many songs with young Sicilian lore
The while his spirit with increasing sweep
Longed to be where seven hills in starry sleep
Saw done the dauntless deeds, saw spent the gore,
Saw drop the vanward bird and sink who bore,
Until one master stemmed the battles' heap
And reigned a prince of peace—the high renown
That mother-city of all cities born
To celebrate and rumor through all time
With the grand pathos of her bright, dead prime,
Was that pale boy's, whose very glories mourn
As if they knew immortal rides no crown.

Philodoxus. They've found you, sir, your boys.
No dreamers among these; and yet, who knows?
Here they come, the followers of Bacchus. See
that they don't tear us limb from limb, Orpheus.
North Evans, New York. PHILIP BECKER GOETZ.

REVIEW

The Plan and Scope of a Vergil Lexicon with Specimen Articles. By Monroe Nichols Wetmore. New Haven: Published by the Author (1904). Pp. 128.

Index Verborum Vergilianus. By Monroe Nichols Wetmore. New Haven: Yale University Press (1911). Pp. viii+534. \$4.00.

Lexicon zu Vergilius mit Angabe sämtlicher Stellen. Von H. Merguet. Complete in 10 Parts. Leipzig: Richard Schmidt (1909-1912). Pp. 786. 50 Mks.

(Concluded from page 103).

In his Index Professor Wetmore planned to give a complete word-index to the acknowledged works of Vergil and to the poems usually included in the Appendix Vergiliana. The basis is the Teubner text of Vergil, by Ribbeck (2nd edition, 1895). Included also are the variants found in Ribbeck's critical edition (1894), in the editions of Ladewig-Schaper-Deuticke (1902-1907), Conington-Nettleship-Haverfield (1883-1898), Thilo (1886), Benoist (1876-1880), and of Gossrau (1876). As Professor Wetmore remarked in his dissertation (page 10), "Most, if not all, other editors in making up their editions follow the text of one of these six great editions". No attempt has been made to take account of conjectures which appeared in the periodicals: see the dissertation again (10). Nor have the variants noted by ancient commentators or found in quotations by ancient authors (see e.g. a famous

case, the readings given by Quintilian 9.3.8 in his quotation of Ecl. 4.62), unless those readings have been adopted in the editions named above. Some loss, at least in immediate access to important facts, the student of Vergil suffers here: but see the remarks below (page 109), on Mr. Marchant's criticisms. In critical notes, inserted in parentheses, MSS. variants are noted if they appear in any of the editions named above; unimportant variants (e.g. of spelling) are indicated by a dagger. In general no references are made to the MSS. of the Appendix Vergiliana. On certain results of this reticence see Mr. E. C. Marchant, in a review of our book in The Classical Review 26.25.

The forms of each word are arranged in the usual paradigm order: to each form a separate paragraph is assigned. Each word is to be sought under its first paradigm form; if that form in fact occurs in Vergil, it is printed in the Index in small capitals; in other cases it appears in italics. The spelling throughout is that of Ribbeck's text-edition: see the dissertation (11) for the considerations which guided the author here. Thus we find as one article the following: "*adfecto*: affectat, G.4.562; *adfectare*, A.3.760".

We have, then, a complete list of all the words found in Vergil, of all the forms of each word, and of all the occurrences of each form. Furthermore, every one who seeks to use the book for any purpose is regularly warned (except in connection with the Appendix Vergiliana) wherever there is a variation, important or unimportant, in the text. Such a warning is of great value; ambitious syntactical work has been not infrequently vitiated by the fact that the writer disregarded questions of text, basing important conclusions concerning an author's usage on an emended text. Mr. E. C. Marchant, in The Classical Review 26.25, points out what he calls "inconveniences" arising "from the limits within which Mr. Wetmore decided to work". For example, since *amaror* (substantive) is read in Georg. 2.247 in all the editions considered by Mr. Wetmore, he marks this solitary instance of the word with a dagger, meaning to imply that the variant is unimportant, though, says Mr. Marchant, there is a variant here which may turn out to be of importance. But this criticism, and criticisms based on Professor Wetmore's failure to include variants given by ancient commentators and in ancient quotations would hardly have been made if Professor Wetmore had said in the preface to his Index what he set forth in his dissertation (9), that Vergil is fortunate not only in his MSS., but "in having one of the best editions with a critical apparatus yet published for any Latin author", and that, since every serious student of Vergil will have Ribbeck's critical edition, it seemed needless to repeat what is given in Ribbeck's "testimonia" and apparatus criticus.

Since meanings are nowhere given, the questions considered above (page 102) concerning arrangement do not arise; indeed, the formal method is the only possible method. Hence the arrangement in the Index is as nearly as possible identical with that adopted for the projected Lexicon; the difference lies in the fact that the examples of any given paradigm form are arranged according to the order in which one would meet them in reading systematically through Eclogues, Georgics, Aeneid, etc.

The substantive uses of adjectives and participles are given after the regular adjectival or participial use (see e.g. under *aliquis*, *ullus*, *iussum*, *mandatum*); participles are set under the verbs. The examples of such words as *antequam*, *cum*, *postquam*, *priusquam* are arranged according to the mood and the tense with which they are found. In many other ways the examples have been classified as far as was possible: thus, under *an*, special paragraphs are given to *an . . . an*, *an . . . anne . . . an*, *ne . . . an*, *ne . . . an . . . an*, *ne . . . an . . . anne*. So, under *et*, we have special paragraphs for examples of *et . . . et*, *et . . . et . . . et*, *et . . . et . . . et*, *et . . . et . . . et*, *et=etiam*, *nec non et*, *nec minus et*, *quin et*, *sed non et*. Such classifications add immensely to the value of the Index. Phrases follow the simple words. If a word occurs at all frequently, the number of occurrences is indicated at the beginning of the article, after the caption form. The reviewers have uniformly praised the accuracy of Professor Wetmore's work.

What is the value of this Index? A general answer to this question was made in the first part of this review (page 102). The special answers—and these are legion—will depend on the *responsor*—on the personal equation in each case, in a word on those subjective elements which Professor Wetmore, in discussing the plan and the scope of his projected lexicon, wished to banish from the lexicon himself. The Index will supersede the index by Erythraeus, first published in 1583 (to be found, in a revised form, in Heyne's edition, Volume 6), and the Wörterbuch zu den Gedichten des P. Vergilius Maro, by G. A. Koch (6th edition by K. E. Georges, Hannover, Hahn, 1885). Is one a syntactician? he will be glad to have a complete list of Vergil's words, out of which he can construct for himself his rules of Vergilian usage; the value of the Index to him, though less than that of a lexicon, will be indeed great. Is one interested in Vergilian epithets? in Vergil's use of proper names, particularly of his varying names for the Trojans? would he test the theory that Vergil does not use these names indiscriminately, but with specific connotations adapted to varying situations (see e.g. the editors on *Laomedontiadae*, Aen. 3.248). Is one interested in Vergil's antiquarian references, let us say in the field of religion? To all these and a thousand other

questions he can construct answers for himself by proper use of Professor Wetmore's Index. If more detailed hints are sought in this connection, the reader may find them by examining the reviews of the book already referred to (by E. K. Rand, *Classical Philology* 6.375-378, and E. C. Marchant, *The Classical Review* 26.24-26).

In one other connection the Index is likely to prove of great service. It is possible now to construct an absolutely authoritative canon of Vergilian usage, in words, phrases, syntax, arrangement, etc. With this canon the usage in the minor poems ascribed to Vergil can be compared. It will thus be possible to supplement and control various recent studies in the authorship of these poems; compare e.g. the following: Miss S. E. Jackson, *The Authorship of the Culex*, *The Classical Quarterly* 5.163-174; Theodor Birt, *Jugendverse und Heimatpoesie Vergils: Erklärung des Catalepton* (Leipzig, Teubner, 1910: see Professor Prescott's review in *Classical Philology* 5.381-382); F. Skutsch, *Aus Vergils Frühzeit* (Two Parts: Teubner, Leipzig, 1901, 1906); J. W. Mackail, *Virgil and Virgilianism: A Study of the Minor Poems Attributed to Virgil*, *The Classical Review*, 22.65-73 (reprinted, in revised form in *Lectures on Poetry*, 48-71: Longmans, Green and Co., 1911).

It remains now to consider Merguet's Lexicon zu Vergilius. This aims to present Vergil's language exhaustively. However, the *Priapea*, the *Dirae*, and the *Lydia*, included by Professor Wetmore, are disregarded by Merguet; at once the Lexicon becomes less valuable than the Index, in view of the current tendency to ascribe more and more of the pieces in the Appendix to Vergil himself. Further, there is in the Lexicon no hint of the exhaustive care with which in the Index the variants of editions other than Ribbeck's are given; in Merguet such variants are not given systematically. We noted above (p. 109) that Mr. Marchant was not satisfied with Professor Wetmore's article on the substantive *amaror*; he would be far less satisfied with Merguet's, for there is nothing in Merguet to suggest that our MSS. give hint of any other reading. Again, the extent to which such variants are included is not indicated at all in the brief Preface: the reader is left to ferret that out for himself.

Nor is the method followed in the arrangement clearly indicated in the Preface; to get any definite hint of that, before examining the book itself, one must go outside the six lines devoted to the subject in the Preface, for instance to the Vorwort to Merguet's *Handlexikon zu Cicero*. There we learn more clearly what Merguet means by saying in our book that the arrangement is "syntaktisch-phrasologisch", as in his earlier lexicons to Latin prose authors. There it is stated that intransitive verbs are arranged according to their subjects, transitive

verbs according to their objects; that substantives are arranged according to the following categories: I As subject, predicate, or vocative; II After ("nach") verbs, as accusative, genitive, dative, ablative, and with prepositions; III After adjectives; IV After substantives; V "Als Umstand, d.h. auf den ganzen Satz bezügliche Bestimmungen im Ablativ und mit Präpositionen"; that adjectives are given under two heads, first with substantives, then as substantives; that adverbs, prepositions and other particles are given according to the verbs, adjectives and substantives "von ihnen bestimmten . . . und <nach> den Verbindungen, welche sich auf den ganzen Satz beziehen". The arrangement is thus formal, not logical. In the case of individual substantives it often happens that one or more of the categories is missing: the other categories are moved forward in number, an "Umstand" confusing, at first, to one using the book; it had been better to keep the same Roman capitals throughout for the same category.

On the formal method in general something was said above (page 102). The defects of Merguet's arrangement in his earlier books, an arrangement reproduced in this latest work, Professor Wetmore well set forth in his dissertation (23).

That Merguet's arrangement needs much elucidation, at least in connection with articles of any length, one learns from experience. Take *fluvius*, an easy word, one of the words treated by Professor Wetmore in his dissertation. The examples of this word as subject are arranged in Merguet according to the dictionary order of the verbs of the several passages, thus: accipio, condo, curro, dico, effero, liqueo, peto, remitto, sentio, tumeo. Two cases are puzzling: G.4.442 transformat sese in . . . *fluvium* liquentem, Aen.8.86 Thybris . . . *fluvium* . . . *tumentem* leniit. In neither case would one naturally think of the noun as a subject; hence he would not expect to find these examples at the point where they are in fact listed. After some study one sees the principles at work in the arrangement of the examples of verbs. Thus, the examples of the 'absolute' use of a transitive verb are grouped at the head of the article. Secondly come examples in which the object is a personal name or a pronoun, of any kind, representing a person; these are grouped according to line sequence, that is in the order in which one would meet them if he were reading through Eclogues, Georgics, Aeneid, etc., consecutively and continuously. After these come examples in which the object is a pronoun representing an animal or an inanimate object. Next come examples involving common nouns as objects, arranged according to the dictionary order of the object nouns. Finally, at the close are grouped examples of objects with a distinctive modifier (something other than *hic* and the like), arranged according to the dictionary order of the modifiers.

All these classes are run continuously in one long paragraph. All this makes the book difficult to use, at least at first. It would have been wise to devote a page or two to a full explanation of the system, that this book might be complete in itself, and the reader might be freed from much labor. The total number of occurrences of individual words is not given; in this respect the Lexicon tells us less than the Index presents.

One other matter must receive attention. Merguet professes to give "sämtliche Stellen". Does he in fact do so? Are his references accurate? On these points Professor Rand, in *Classical Philology* 6.378, after pointing out defects in Merguet's article on *an*, writes thus: "Perhaps this article is not typical. The reviewer has worked through others, however, and has found in nearly every one some omission or false reference. None of these is serious enough to spoil the value of the article as a whole, but the sum of them arouses suspicion. Wetmore's references have stood the test in every case". So Mr. Marchant writes in *The Classical Review* 25.26: ". . . the accuracy of the book is beyond praise. Testing the articles up and down, I have not found a single false reference".

To sum up, then, Merguet's book has the advantage in that the text of Vergil is quoted and some attempt is made at classification by meanings. The classification in general, however, is cumbersome; to find where a given instance of a word is listed in Merguet may often be a difficult task. On the whole, further, comparatively little assistance is given, after all, toward interpretation of meanings. It is a grievous pity that Professor Wetmore abandoned his purpose of publishing a complete Lexicon to the Works of Vergil. He would have employed the formal method, modified according to the principles worked out in his dissertation, to far better effect than Merguet has done. Further, by including notes on metrical matters and by grouping together systematically at the close of articles the modifiers—genitival, adjectival, participial—he would have given us many interesting and instructive by-products of his studies.

CHARLES KNAPP.

THE GREEK CLUB OF ESSEX COUNTY

The Greek Club of Essex County is still at work, in fact with renewed vigor. We are finishing our reading of Aeschylus; we have already read the Seven against Thebes, and are now busy with the Suppliants. We shall read next the Persae, and then, if any time is left, a play of Sophocles.

At our meeting of December 9, ten members were present. Persons desiring to join should write to Dr. James F. Riggs, 56 Halsted Street, East Orange, N. J.

W. O. WILEY.

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